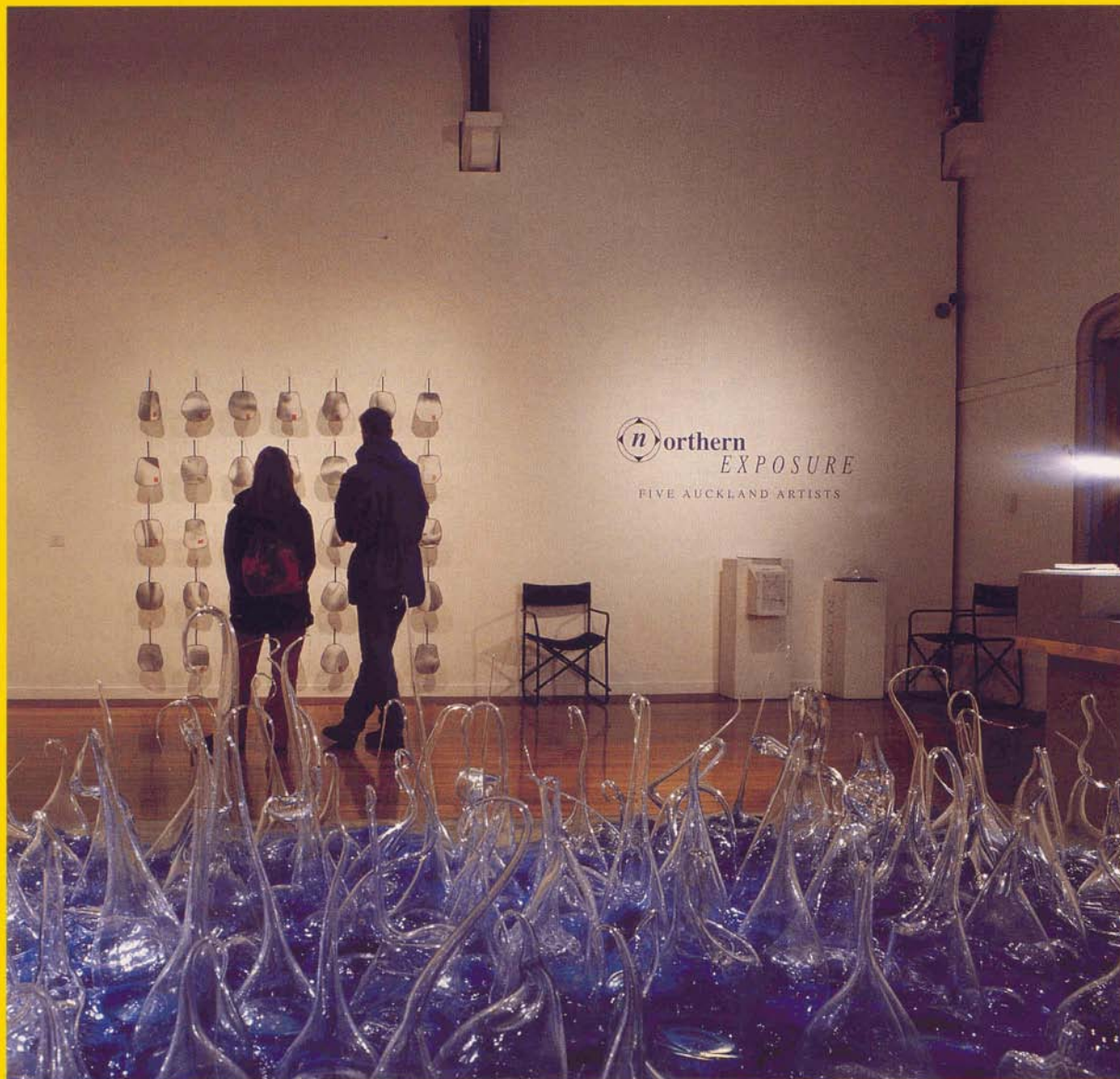


spring

SEPTEMBER 1998 - NOVEMBER 1998



ROBERT
McDOUGALL
ART GALLERY
AND ANNEX



*n*orthern
EXPOSURE
FIVE AUCKLAND ARTISTS

bulletin

\$2

autumn contents

<i>Calendar of Exhibitions and Events</i>	_____	page 3-4
<i>Coming Exhibitions</i>	_____	page 5-9
<i>Kurashiki Report</i>	_____	page 7
<i>Feature Article: CoCA</i>	_____	page 10-11
<i>Art Annex</i>	_____	page 12-13
<i>McNews</i>	_____	page 14
<i>Friends of the Gallery</i>	_____	page 15-18



The Robert McDougall Art Gallery
and Contemporary Art Annex
Botanic Gardens, Rolleston Avenue
PO Box 2626, Christchurch, New Zealand
Telephone (03) 365-0915
Facsimile (03) 365-3942

■
Director: Tony Preston

■
Gallery Hours:
10am until 5.30pm – summer
10am until 4.30pm – winter
Admission by donation.
Free guided tours available.

■
ISBN 01 11-1426



Christchurch City Council

Supporters of the Gallery

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Cover Image: Annex interior
Chromascope 1994, Denise Kum (foreground)
Graft 1994, Yuk King Tan (background)
'Northern Exposure' 1995 exhibition

exhibitions

Reckoning with the Past

– ends 6 September

Visa Gold Art Award

at the McDougall Contemporary
Art Annex

– continues until 4 October

Drawings from the Collection

– continues until 25 October

John Edgar – Lie of the Land

– continues until 25 October

B.W. Mountfort, Architect

– 17 September until 22 November

40 Out of 40

– 31 October until 24 January

Skywriters and Earthmovers

at the McDougall Contemporary
Art Annex

– 9 October until 29 November

Works from the Collection

– always on show

coming events

September

- 1 Teachers Preview: Visa Gold Art Award. At the McDougall Contemporary Art Annex. 5.00 pm. Bookings essential. Phone 372 2973.
- 2 Wednesday 1 Club 10.30 am. Art appreciation club meeting.
Wednesday 2 Club 1.00 pm. Art appreciation club meeting.
- 4 Friday Club 10.30 am. Art appreciation club meeting.
- 5 Saturday 1 Club 10.30 am. Art appreciation club meeting.
- 10 Mac Club 10.30 am. Art appreciation club for the differently abled. New members welcome.
- 12 Saturday 2 Club 10.30 am. Art appreciation club meeting.
- 13 Concert. Hagley Singers 11.00 am.
- 15 LocArt Visit to the offices of Peter Beaven, Provincial Council Chambers, Durham St. To book or cancel phone 379 4055.
- 15 Enthusiasms 98 – Dame Malvina Major will speak on her passion for MUSIC. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00 Friends, \$9.00 Public.
- 16 Speaker of the Month Paul Kennedy, photographer. Shot in Africa. 10.30 am in the Hurst Seager Room, Christchurch Arts Centre.
- 19 Saturday 3 Club 10.30 am. Art appreciation club meeting.
- 19 Floortalk. Dr Ian Lochhead will speak on B.W. Mountfort, Architect. 11.00 am.
- 22 Enthusiasms 98 – Elric Hooper will speak on his passion for THEATRE. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00 Friends, \$9.00 Public.
- 27 Lecture. Dr Ian Lochhead will speak on B.W. Mountfort, Architect. 11.00 am.
- 29 Enthusiasms 98 – Writer and columnist Joe Bennett will speak on his passion for WORDS. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00, Friends \$9.00 Public.

coming events continued

October

- 1 **Mac Club** 10.30 am. Art appreciation club for the differently abled.
- 2 **Friday Club** 10.30 am. Art appreciation club meeting.
- 3 **Saturday 1 Club** 10.30 am. Art appreciation club meeting.
- 6 **Enthusiasms 98** – Mervyn Glue, barrister and solicitor and well-known actor, will speak on **CHANGES IN THE LAW**. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00 Friends, \$9.00 Public.
- 7 **Wednesday 1 Club** 10.30 am. Art appreciation club meeting.
Wednesday 2 Club 1.00 pm. Art appreciation club meeting
- 8,9 **Two Day Workshop** on story telling and drama with Dick Weir. Bookings and enquiries 372 2973.
- 10 **Saturday 2 Club** 10.30 am. Art appreciation club meeting.
- 11 **Floortalk** Elizabeth Caldwell will speak on Skywriters & Earthmovers. 11.00 am at the Annex.
- 13 **LocArt Visit** to the studio of quilt-maker Sue Spigel, Longhurst Tce. To book or cancel phone 379 4055.
- 13 **Enthusiasms 98** – Jenny May will speak on her passion for our **BUILT HERITAGE**. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00 Friends, \$9.00 Public.
- 17 **Saturday 3 Club** 10.30 am. Art appreciation club meeting.
- 20 **Floortalk** Dr Ian Lochhead will speak on B.W. Mountfort, Architect. 11.00 am.
- 20 **Enthusiasms 98** – Philip Trusttum will speak on his passion for **PAINTING WITH MODERN MUSIC**. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$7.00 Friends, \$9.00 Public.
- 21 **Speaker of the Month**. Sam Mahon will give an illustrated talk *The Sublime to the Ridiculous*. 10.30 am in the Hurst Seager Room, Christchurch Arts Centre.
- 22 **The Architects Debate**. A panel discussion on Gothic in the second *half* of the 20th Century. 6.00 pm. At the Stone Chamber,

Provincial Council Chambers Building.
Bookings essential as places will be limited.
Phone 372 2973.

19-25 Heritage Week Tours. 11.00 am and 2.00 pm.
The background to the architectural features of the Robert McDougall Art Gallery. Bookings and information 372 2973.

November

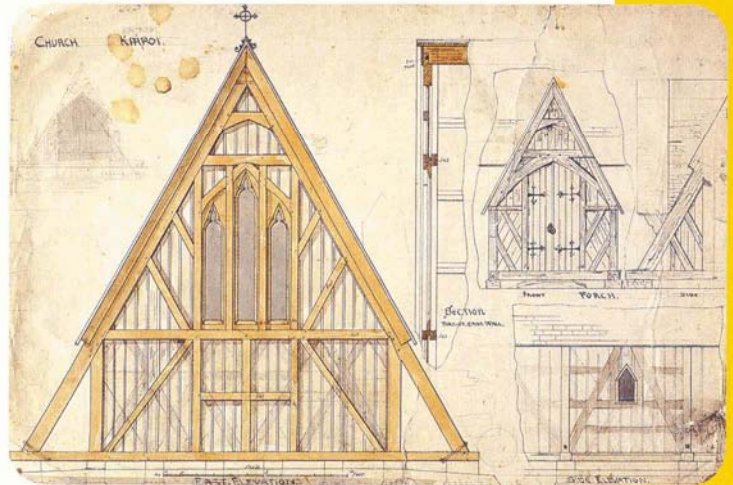
- 3 **Enthusiasms 98** – Peter Thornley will speak on a passion for **FOOD**. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$12.00 Friends, \$15.00 Public.
- 4 **Wednesday 1 Club** 10.30 am. Art appreciation club meeting.
Wednesday 2 Club 1.00 pm. Art appreciation club meeting.
- 5 **Mac Club** 10.30 am. Art appreciation club for the differently abled.
- 6 **Friday Club** 10.30 am. Art appreciation club meeting.
- 7 **Saturday 1 Club** 10.30 am. Art Appreciation club meeting.
- 10 **LocArt Visit** to the studio of Judy McIntosh Wilson at 1400 Main North Road, Waikuku. To book or cancel phone 379 4055.
- 14 **Saturday 2 Club** 10.30 am. Art appreciation club meeting.
- 17 **Enthusiasms 98** – Professor Don Beaven, in conjunction with Montana Wines, will give a lecture on **FINE WINES** and conduct a special wine tasting session. 6.00 pm. Please use the Night Entrance from Rolleston Ave. Tickets \$12.00 Friends, \$15.00 Public.
- 18 **Speaker of the Month**. Tony Preston, Director of the Robert McDougall Art Gallery, will speak on *The Gallery – Past, Present and Future! A Dialogue with the Friends*. At 10.30 am in the Hurst Seager Room, Christchurch Arts Centre.
- 19 **Floortalk** Elizabeth Caldwell will speak on Skywriters & Earthmovers. 11.00 am at the Annex.
- 21 **Saturday 3 Club**. Art appreciation club meeting.

All venues, unless otherwise stated,
are at the Robert McDougall Art Gallery.

coming exhibitions

B.W. Mountfort, Architect *17 September. – 22 November*

March 15 this year marked the centennial of the death of Christchurch and New Zealand's most distinguished Victorian architect, Benjamin Woolfield Mountfort (1825-98). The anniversary was marked by a commemorative service in Christ Church Cathedral and the unveiling of a plaque in the Great Hall of the Arts Centre. The Robert McDougall Art Gallery is also commemorating the centennial with an ambitious exhibition which will include architectural drawings, decorative arts, books from Mountfort's personal library and historic photographs of buildings he designed.

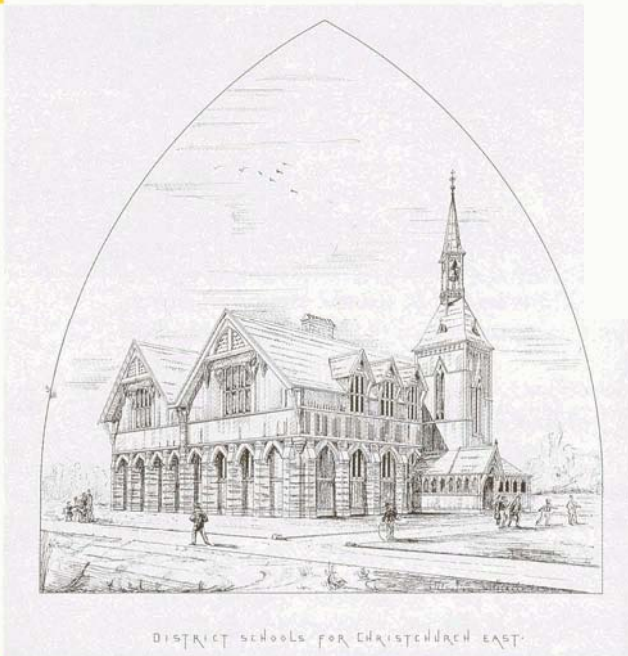


**Elevation of St Bartholomew's Church,
Kaiapoi, 1854**

Mountfort's achievements are worth celebrating because it was he who did most to shape the architectural character of nineteenth-century Christchurch. When the Canterbury Pilgrims arrived on 16 December 1850 Mountfort was one of the first settlers ashore and he lived and worked in Canterbury, first in Lyttelton, then from 1857, in Christchurch, for the rest of his life. As an architect he designed most of the public buildings which give Christchurch its distinctive Gothic Revival character. Pre-eminent among these are the Canterbury Provincial Council Buildings, built between 1858 and 1865, but almost equally important are the Canterbury Museum (1869-82) and Canterbury College, on which he worked for twenty years from 1876 until 1896. Other projects, such as a Supreme Court design with a spectacular free-standing tower (dating from 1867) remained unbuilt. These buildings will all be represented in the exhibition through Mountfort's architectural drawings, historic photographs and items of furniture.

Mountfort is, however, best known as a designer of churches and this aspect of his work will form a central focus of the exhibition, ranging from plans for modest country parish churches built of wood to designs for cathedrals in brick and stone. Because of its central place in the city, Christchurch Cathedral is accorded particular prominence in the exhibition. Although designed by the eminent English architect, Sir George Gilbert Scott, Mountfort was the supervising architect from 1873 and was responsible for the design of the spire and many of the Cathedral's furnishings, including the pulpit and font. The exhibition will include drawings by Scott for the Cathedral never seen in public before, as well as designs by Mountfort for stained glass and other furnishings. Highlights will include Bishop Harper's throne and crozier, the latter designed by Mountfort and presented to the Bishop in 1875 in the precinct of the unfinished cathedral.

An aspect of the exhibition which visitors will find particularly revealing are the plans which Mountfort completed before he emigrated to New Zealand. These designs, which have never been exhibited before, are mostly for churches and reveal the architect's sophisticated knowledge of advanced contemporary ideas about church design, particularly his knowledge of the publications of A.W.N. Pugin and the Cambridge Camden (later the Ecclesiological) Society. Closely



Christchurch East School, 1873

related to these works are Mountfort's own copies of two of Pugin's most influential books, *The True Principles of Christian or Pointed Architecture* (1841) and *An Apology for the Revival of Christian Architecture* (1843), both acquired in the year of publication. Formerly in the library of the distinguished New Zealand architect, W.H. Gummer, these handsome books reveal that Mountfort had surrendered to Pugin's influence by the age of 16.

Architectural exhibitions present particular problems for curators, conservators and exhibition designers. First of all, the real works of art, the buildings themselves, are absent. They must be represented by other means, whether these are the architect's own drawings, artists' renderings or photographs. Because architectural drawings have, until quite recently, been considered of only utilitarian value, they are often dirty and in poor repair. Once repaired and cleaned, as Mountfort's drawings have been for this exhibition, they reveal often surprising and subtle beauties. The drawings chosen for the exhibition include a broad sampling of drawing types from sketch designs to elaborate watercolour perspective views as well as drawings of timber joinery and stonework which demonstrate Mountfort's meticulous attention to the smallest details of his buildings.

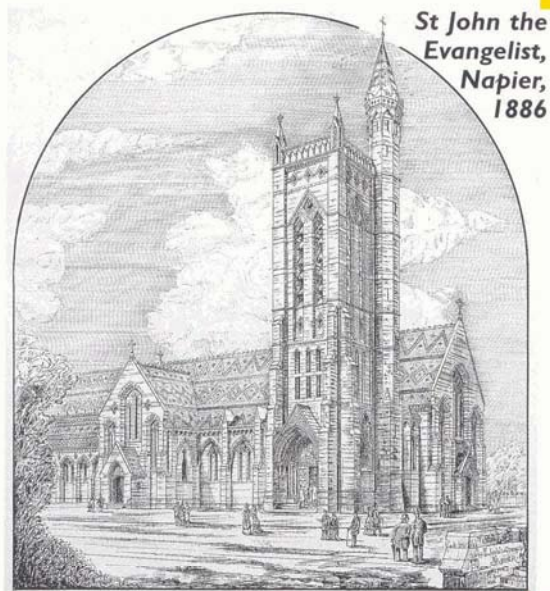
Rather than trying to represent the full extent of Mountfort's works, the exhibition focuses on his most important projects as well as those which can be documented effectively through his own drawings. Like all such exhibitions, its content has been dictated by accidents of survival. Little more than fifty years ago the great majority of Mountfort's architectural drawings were homeless; today they are the treasured possessions of the institutions which own them. Most of the drawings exhibited come from three Christchurch collections; the Canterbury Museum, the Christchurch Anglican Diocesan Archives and the University of Canterbury's Architectural Drawings Collection. Additional drawings and objects have been loaned by the Christchurch City Council, Christ's College, the Christchurch Club, Christ Church Cathedral and the Churches of St Michael and All Angels and Holy Trinity, Avonside. Funds for the conservation of drawings have been generously provided by the Community Trust.

Mountfort's buildings play an essential part in making Christchurch a rewarding city to live in, contributing to an urban character unique in

Australasia. No other city in this part of the world can claim such a fine collection of High Victorian buildings. They also provide strong visual links with the city's past and of its origins in the idealistic vision of the Canterbury Association, the 150th anniversary of which we also commemorate in 1998.

Visitors to the exhibition will be able to admire the skills which went into the making of these designs, discover buildings they did not know and begin to appreciate hidden aspects of others they think they know well. The McDougall's Mountfort exhibition will run for a mere two months but its most important function is to enhance gallery visitors' appreciation and understanding of the ongoing Mountfort exhibition which opened in Christchurch over a century ago and which should still be open 100 years hence.

Ian Lochhead



Youth Make Their Mark in Japan! – A Further Success!

Kurashiki report

Friends will remember the exhibition of Canterbury senior student art works displayed at the McDougall in July/August 1997, which included painting, sculpture, print-making and photography. It was reviewed very favourably by both art critics and the broader community, and following this success, an invitation was extended from Kurashiki, our Sister City in Japan, to consider sending the exhibition there. After consultation with the students and teachers involved, we set about finding financial support for the exhibition to coincide with the formal 25th Anniversary Sister City celebrations in Japan in late May, 1998.

The final selection of students' works had an emphasis on print-making – of particular interest and relevance to Japanese students and teachers, given Japan's own great print-making tradition.

The exhibition was installed in the Kurashiki City Art Museum and the ribbon cut officially on 26 May by the Lord Mayor, Mr Takeshi Nakada, three other luminaries, and myself! – 5 pairs of white gloves, and 5 pairs of scissors were required! Newspaper articles, TV coverage and radio interviews ensured a high profile for the exhibition, and as a result, 2,400 visitors enjoyed the exhibition during its display from 26 May to 1 June, 1998. It has now returned safely, and the works are being distributed to their respective owners, having travelled far further than their creators would ever have imagined!

I wish to record our Gallery's grateful thanks to the students and teachers here who made the work available to us originally, and particularly to the ASIA 2000 Foundation of New Zealand, the Christchurch Kurashiki Sister City Committee and Singapore Airlines, without whose generous support this would not have happened.

Tony Preston, Director

40 Out Of 40

31 October – 24 January



William Hammond, *The Look of Love Plus the Sound of Music*, 1986

Canterbury has, for most of this century, had a pre-eminence of painting among its art disciplines and this remains true today.

Until the 1950s Canterbury painters were strongly preoccupied with the local landscape as a source of imagery. This emphasis began to shift during the latter years of the decade towards an interest in the prevailing international movements and a positive attempt to foster contemporary art.

In the late 1950s the Art School moved from its old city site to the Ilam campus and a new and influential generation of young artists began to emerge. Among them were Pat Hanly, Quentin MacFarlane, Ted Bracey, Trevor Moffitt, Alan Pearson, John Coley and Michael Eaton. Among the tutors at this time were William A Sutton, Ivy Fife, Russell Clark and Colin Lovell Smith, all artists who were reviewing and reassessing the direction of their work in order to renew and revitalise it.

Whilst William A Sutton and Russell Clark played a significant part in influencing the painting students

of the 1950s, it was Rudolf Gopas, with ideas grounded in European Expressionism and the modern movement, who made the strongest impression on the students of the 1960s. These included Tony Fomison, Philip Trusttum and Philip Clairmont. Since the 1950s New Zealand artists had more access to international directions through a variety of media like art magazines, films and travelling exhibitions. A series of New Zealand survey exhibitions which included Canterbury artists was inaugurated by the Auckland City Art Gallery. These promoted local artists to a wider audience.

In 1959 with the opening of Gallery 91 by the Hungarian-born Andre Brooke, Christchurch gained its first dealer in contemporary art and this initiative was followed in the 1960s by galleries such as Labyrinth, The Little Woodware, Several Arts, and Bosshardts in Akaroa. By the late 1970s these had given way to the Brooke Gifford and by the 1980s and 90s to the James Paul, Manawa, Jonathon Jensen, Campbell Grant, Christchurch Artists'

Collective and the Centre for Contemporary Art, who were all providing opportunities for emerging or established Canterbury painters.

Competitions and government grants have provided additional support over the past forty years. In the 1960s Hay's department store sponsored Christchurch's first contemporary art prize and, although the initial awards aroused controversy, it did excite debate in the wider community about contemporary painting. The competition continued until 1966 and had among its Christchurch winners David Graham, Tom Field and Doris Lusk with artists Don Peebles, Quentin MacFarlane and Michael Eaton achieving merit awards.

Travel grants from the Queen Elizabeth Arts Council were also influential from the 1960s. Early recipients being Ted Bullmore, John Coley, Ted Bracey and Alan Pearson. Some of these artists were drawn for a time to the Op and Pop art styles then internationally current. John Coley, after a visit to the USA in 1964, formed the 20120 Vision group with several other young Canterbury artists who were students in the late 1950s and early 60s. In many respects 20120 Vision helped reinforce the link Canterbury artists had with the contemporary art styles and was a stimulus for future development.

With the 1970s there was a consolidation of attitudes towards contemporary art which was firmly supported by numerous national art awards. The rise of graphic art in particular had its impact on the imagery of the printmakers and painters alike, and the younger artists Jeffrey Harris, Bill Hammond, Martin Whitworth, Paul Johns, Sam Mahon, Wilhelmus Ruifrock, Michael Armstrong, Kees Bruin and Michael Thomas emerged.

The growth of the feminist movement prompted the first of the all-women exhibitions adding a new dimension to contemporary art. Partisan tendencies then expanded beyond just gender focus as art became even more politicised in the 1980s and 90s.

By the late 1970s the nurturing force for contemporary art that The Group had exerted was

diminished and in 1977 it ceased. Challenges to traditional values had grown in the 1960s and 70s and the development in printmaking and sculpture created real competition for the painter.

However, in the early 1980s something of a revival occurred as another generation of young artists emerged from the University of Canterbury School of Fine Art to re-establish the pre-eminence of painting in Canterbury art. Among these were Gary Collins, Joanna Braithwaite, Neil Frazer, Bianca van Rangelrooy and Tracy Wilson. In spite of the drift towards post-modernist tendencies on the part of several artists in the late 1980s, the place for painterly values was sustained and in the 1990s the works of such artists as Peter Robinson, Shane Cotton and Seraphine Pick have continued this.

The national financial support agencies for contemporary artists retreated slightly during the 1980s and 90s but local support from Trust Bank Canterbury with their community grants and the artist-in-residence scheme from 1988-95 has greatly assisted. The establishment in 1987 of the Olivia Spencer Bower Art Award has also advantaged several artists, including Pauline Rhodes, Grant Banbury and Linda James.

The last four decades of this century have given rise to many changes in Canterbury painting. The 1960s and 70s were perhaps the most vital as a period of experimentation when contemporary art values were vigorously challenged, debated and defended.

Since the 1980s more Canterbury painters have attempted to use their work as a voice for environmental, social, gender, racial or personal issues. Such tendencies have led to a real politicising of imagery to serve a function that is essentially beyond the act of painting, more so than in any other period in Canterbury's art history.

This exhibition, which comprises works from the Gallery's collection, covers a period that has seen the development and maturity of painting in Canterbury to a level that is comparable internationally.

Neil Roberts

Skywriters and Earthmovers

9 October – 29 November 1998

Featuring works by eight of New Zealand's leading contemporary painters, **Skywriters and Earthmovers** celebrates the tenth anniversary of the McDougall Contemporary Art Annex by illustrating a stylistic thread running through the work of a number of Canterbury-trained artists. Spanning a diverse range of subjects, these paintings suspend objects from a personal or cultural iconography within a field or veil of monochromatic colour. The effects of gravity and scale are distorted, creating an undefined, disconcerting compositional space with a surreal, theatrical quality.

Bill Hammond sets his primeval 'birdsapes' within an alien and unfamiliar environment. Alternating between sleek menace and familial tenderness, his 'man-birds' symbolise the strength and vulnerability of nature, and are often depicted witnessing the approach (or bearing the effects) of newcomers to their territory. A similar climate of trepidation is achieved by Grant Takle, whose surreal silvery landscapes, punctuated with the accoutrements of colonialism, tear and split under the pressure of conflicting ownership claims.

Stylised profile images of ladders, canoes, planes and cars travel through a treacle-thick black ground in Peter Robinson's bitumen paintings. These references to travel suggest both the artist's steeply rising career path and the difficulties posed by cross-cultural migration.

Shane Cotton employs a painting style inspired by post-European Maori art to manufacture an uneasy mixture of present and past. Cotton's latest works show strangely scaled structures within insecure spaces; a reference to the shifting boundaries within a habitat of change. Chris Heaphy's paintings are also dominated by motifs taken from New Zealand's history. Mining sources as diverse as Maori rock paintings and present day road markings, Heaphy presents these symbols in an ambiguous way; suggesting that their significance in our cultural history is undergoing continual change.



Chris Heaphy, Ture Wairau, 1997

Tony de Lautour's biliously toned paintings evoke the sinister, trashy underbelly of urban existence. Favouring a collection of emblems stemming from graffiti, tattoos and gang paraphernalia, de Lautour also plays with our expectations by using the traditionally 'high art' material of oil paint to form his 'low art' grungy subjects. Equally inspired by popular culture, Saskia Leek's vivid comic scenarios set tiny naive figures into vast, American-inspired theme-park backgrounds constructed from brightly coloured squares of vinyl.

The paintings of Seraphine Pick reveal a distinctive repertoire of objects accumulated from memory, experience and imagination. Her figures and objects play out random narratives amidst backgrounds that often threaten to envelop them, duplicating the erasing effect of memory on time. Pick uses words and phrases in a diaristic fashion, sounding out internal monologues and streams of consciousness.

Felicity Milburn

The McDougall Contemporary Art Annex – Ten Years Old This Year!

October marks an important anniversary for the Gallery and for Canterbury art in general. When the **Skywriters and Earthmovers** exhibition opens on Friday 9 October, it will have been exactly ten years since the McDougall Contemporary Art Annex first opened to the public.

The idea for an Annex to the main Gallery originated in 1986 when it was decided that the under-utilised Arts Centre Gallery, previously the Library for the Canterbury College, could be renovated to create a useful additional exhibition space. The Gallery's Director at the time, John **Coley**, decided that the Annex would be used specifically to present work by emerging contemporary artists, particularly those based in Canterbury.

The Christchurch City Council agreed in principle to the project, pledging salaries for two staff members, if the Gallery could raise sufficient funding for capital costs. The Lottery Board approved a \$30,000 subsidy, but the Gallery was still well short of the required amount until Val **Griffith-Jones** generously agreed to the Gallery asking for a \$2 donation to the Annex as an entrance fee for her **Stuffing On** exhibition. Over the summer of 1987/88, thousands visited the show, raising \$32,000. The Council agreed to let the unused salary vote be put towards the refurbishment of the building, and the Annex project was finally underway.

The Annex opened in October 1988 with two permanent staff: Laurence Hall and Martin Young. Lara Strongman replaced Hall as the Annex Curator in 1990 and, when she left in 1993, Elizabeth **Caldwell** took up this role. In the same year, Martin Young was offered his present position as the Technician at the Main Gallery, and Simon Mulligan was employed as the Annex Supervisor in his place. The Gallery has also employed a series of Curatorial Assistants – Justine **McLisky**, Claire Regnault, Ben **Whyman**, Fiona **Simpson**, **Annabel** Tate and, currently, Felicity **Milburn** – and owes a special debt to the many volunteers over the years who gave up their time to answer visitor queries at the Annex front desk.

The first exhibition at the Annex, **Here and Now**, featured twelve emerging Canterbury artists: Bianca van **Rangelrooy**, Gary Collins, Jason Greig, Tracey Wilson, Neil **Frazer**, Joanna Braithwaite, William Dunning, **Grant Takle**, Phil Price, Grant Lingard, Linda James and Richard Reddaway. **Here and Now** became an indication of how the Annex was to be used in the future – as "a forum for challenging ideas and promising talents".

Since then, the Annex has hosted almost a hundred solo and group exhibitions by emerging local, national and international artists in all media. In its ten-year history, the Annex has given nearly four hundred artists the opportunity to present their work in a venue recognised throughout the country – an achievement well worth celebrating!

**The McDougall Contemporary Art Annex
during the installation of "Here and Now":
October 1988.**



feature article

CoCA Director, Laura Van Haven talks to Amanda Gregan



Laura Van Haven

As the Director of the Centre of Contemporary Art can you tell us a bit about yourself and the gallery?

● I have been the Director of the Centre of Contemporary Art since 1997. My background in the visual arts is very broad. I have been a practising professional artist and teacher, the Director of a commercial art gallery in Calgary, Canada before moving to London to complete my Masters degree in Arts Management. Upon my return to Canada I became the Director of a public art gallery and later decided to move to New Zealand.

The objectives of the Canterbury Society of Arts, which governs the gallery are: to promote the study, practice and cultivation of the fine arts; to encourage and support the production of works of art by periodic exhibitions; to establish a permanent art collection for the benefit of artists and the community in general; to provide a venue for the exhibition of fine arts, and to provide means of instruction in all aspects of fine art.

In the past year and a half we have been working hard to rejuvenate the gallery by improving the services we provide to our members, increasing the number and quality of our exhibitions and asserting our relevance to the Canterbury community.

Does the Centre of Contemporary Art have members?

● We do indeed have a membership programme, and these members are the life-blood of our organisation. The establishment of this membership base has been instrumental in the survival of the Society for past 118 years.

How often do you have exhibitions at CoCA?

● As a general rule, we change shows every three weeks in our four galleries so we have in excess of 50 exhibitions per annum. The fifth gallery, the Open Gallery, features a continually rotating exhibition of gallery artists.

How does the Centre of Contemporary Art fund its operations?

● The Centre of Contemporary Art is run on an extremely conservative budget and survival has always been difficult. Since CoCA is a non publicly funded gallery it is necessary for us to look at alternative means of finance. Our galleries, which are subsidised by the Canterbury Society of Arts, are hired out to artists. Although we are a non-profit organisation, we must be practical like any other gallery whether it be public, and trading through a gift shop, or private and retaining a commission on the sale of works of art. First and foremost however, it is imperative that we provide a high standard of exhibitions for our members.

We also provide an art hire service for businesses and institutions. There are now two programmes in place. One where the gallery hires out works from the Canterbury Society of Arts collection and a new temporary hire programme which I launched in May of this year. In the latter programme the

artist retains ownership of the work and the business or institution has the option of either purchasing the work after a one-year period, or trading it in for a new one. We hire out gallery spaces as venues for business functions. Because of the gallery's unique atmosphere it provides an exciting, viable alternative to host a function. We also provide an art appraisal service for art collectors and insurance purposes. These are generally all of the avenues through which we acquire our funds. Luckily we have a very knowledgeable and passionate team of staff members, and feel with the increasing number of members and the increasing amount of enthusiasm evident in our visitor numbers, that we are fighting a winning battle.

How does the Centre of Contemporary Art determine its exhibition programming?

● There is a substantial degree of competition for the gallery spaces and what I aim to establish in our exhibition programming is a balance between emerging, mid-career and established artists – selling and non-selling exhibitions. In regards to our group exhibitions I believe it is crucial to host exhibitions which present an overview of contemporary art practice and those which are of significance to the Canterbury community

What do you perceive your role to be in the visual arts in Canterbury?

● I think that Canterbury has a dynamic wealth of artistic ability and interest in the visual arts. In addition to exhibitions, we provide a great number of services to our members which include our art appraisal service, the art rental programme, tours and an education programme for children. Furthermore, we have a quarterly magazine that not only preludes what is up-and-coming at CoCA but also an inclusive commentary on the visual arts in general. In regards to what we can offer our artists, we can provide them with an environment in which their art can be displayed with a high degree of professionalism. We also provide them with a substantial amount of exposure to the general public and the media.

It is essential for us to create an open and welcoming environment while maintaining a solid base of expertise. In doing so we can be accessible on all levels. It is important that our exhibitions challenge and stimulate visitors leaving them with an experience to contemplate.

If we just look at the number of members and the visitor support we experience we have definitely established and maintained a complementary role in the visual arts in Canterbury.



CoCA, Gloucester Street

New Christchurch Art Gallery

Report from the Director

We are pleased to advise *that* Carson Group South Island Ltd have been appointed as Project Managers for the next crucial phase, and the first of their tasks has been to manage the design competition for the new Gallery. This has generated remarkable interest from both New *Zealand* and Australian architects, and to date 157 requests for information guidelines have been received – over 100 of these within five days of the competition being announced!

The first stage of the competition will require architects to submit *a* design *concept*, and evidence of their *practice's* capability, by 28 August 1998, and the second then requires a selected shortlist of architects to develop far more detailed designs. We *expect* a final announcement on the successful *architect* by February 1999.

Additionally, work on siting an *Information* Pavilion near the corner of Montreal Street and Worcester Boulevard is well under way. Generously sponsored by Versatile Buildings, their General Manager, Brett *Waterfield*, is progressing its installation with all possible speed.

The building will accommodate Amanda Gegan, our Marketing *Officer*, *and* her voluntary assistants, *as* well as displays and information on the history of the site, and building progress. We are advancing resolutely on several fronts!

Tony Preston, Director

Recent 'After Dark' Happenings

Celebrity Debate

A night of verbose hilarity was had by all at the 'After Dark' Celebrity Art Debate. Wine, champagne and chocolates were served before the audience sat down to enjoy the teams' joust over the topic – "Close the art galleries – TV's taken over!" **Elizabeth Moody** (leader); **David Round**, writer and lecturer at Canterbury University; and **George Balani** from CHTV made up the opposition. The affirmative team was lead by **Dr Paddy Austin**, Manager of the Arts Centre, **Dr Denis Dutton**, leading skeptic and lecturer at Canterbury University and the infamous **Jim Hopkins** with his flashing red spectacles. After a charged and witty *repartie* the evening closed with a victorious applause for the affirmative team.

Art and Antique Collecting and Investing

In late July a panel of four presented their individual perspectives on investing in art and antiques. **Bruce Finnerty**, accountant, explained the dynamics of a private group who have been collecting for nine years. **Barry Holliday**, antiques dealer, explained that although antiques are financial investments, ultimately it is the great pleasure one derives from antiques which make it most important. **Dick Lucas**, of Lincoln University, provided an insider's account to buying and displaying art within the structure of an educational institution. Art dealer **Jonathan Smart** explained the many mysteries of the art market and personal picks of up and coming artists. Tony Preston concluded on an inspiring note by asking the panelists to give a wish list of art works on a budget of \$500, \$5000 and \$50,000.

For further details about 'After Dark' events telephone 372 2981.

Helen Solomons, 'After Dark'

Speaker of the Month

These functions take place on the third Wednesday of each month, meeting at 10.30 am for tea and coffee followed by the morning's presentation. Many Speaker of the Month sessions are now held in the Arts Centre, which requires payment for the hire of a room. We therefore need to raise the admission fee for Speaker of the Month to \$2.00 for members and \$5.00 for non-members.

Speakers to Look Forward To

On **16 September** Paul Kennedy, Fellow of the New Zealand Photographic Society, will give an audio-visual presentation of his work, *Shot in Africa*.

On **21 October** Sam Mahon will give an illustrated talk, *The Sublime and the Ridiculous*.

On **18 November** Tony Preston will speak on, *The Gallery – Past, Present and Future!* – a dialogue with the Friends.

Recent Speakers

Jonathan Mane – Wheoki
Ralph Hotere and the Spoken Word

Hotere was aware of the strong oral tradition of Maori, but was ambivalent about Maori Art, not being one to speak of his works, but feeling his works should be the ones to speak. Hotere was linked with McCahon, both using the rhythmic quality of speech in their works. However, as Jonathan pointed out, the Maori cultural tradition of he kupu kei runga (having words attached to ancestral treasures) first through oratory and then through actual inscription, gave Hotere's work special validity. As he worked in collaboration with four Otago poets, Hone Tuwhare, Bill Manhire, Ian Wedde and Cilla McQueen, a fertile interaction developed.



Through Jonathan's eloquent readings and well chosen slides, the large and appreciative audience were better able to understand the strong musicality and visual suggestion of sound in many of Hotere's works.

John Coley Life After the Gallery

On 20 May the Speaker of the Month, John Coley, made clear that his retirement from the Gallery three years ago meant, not retreating into passive comfort, but finding new directions for his considerable energies and talents. First he spent time in Italy with his wife Fay, and Sir Miles Warren, soaking up the culture and the physical environment and interpreting it. He returned to successful exhibitions of the many watercolours he had done. Besotted with *Italy* as he put it he returned alone to paint again, and again to exhibit his work back here.

Then in January 1996, as a result of a chance meeting, he took up Quentin Wilson's offer to write a biography of Jane Evans. His experience as a journalist no doubt helped him to do this quickly, but it was an impressive feat nevertheless. He spent time talking to Jane, and then, following Anthony Burgess's advice that one should write 2000 words a day regardless of one's mental and physical state, he knocked out the first draft of 35,000 words by 22 May, handed it to Hazard Press and the next day he and Fay again flew off to Europe.

This time their goals were France, Spain and England, and John showed slides of photographs and his art

from each of these countries. For travel between London and Paris he recommended the Eurostar train rather than air travel. They spent some weeks living in Perigeux in Dordogne, 470 km south of Paris and about 100 km north-east of Bordeaux. Watercolours done here were of similar subjects to his earlier Italian works – the markets, the cathedral, life in nearby villages.

A series of visits to the magnificent Prado museum during their stay in Madrid was their next enjoyment, tempered by missing some modern works that had been relocated. Listening to John talk about Barcelona, where they were again joined by Sir Miles Warren and also by their son Simon from London, we, his audience, gathered that this was probably the highlight of the whole trip.

John had obviously studied the history of the city and district, and recommending Robert Hughes' book on Barcelona, he showed his own enthusiasm for the spirit of the place. They spent time at Monserrat, with its monastery, at the Gaudi cathedral (still under construction), at the Miro museum and the Picasso museum where they saw some remarkable work done by the master as a mere seventeen-year-old. Recounting a successful handbag snatch from Fay, John warned of a tourist trap that is possible when one's credit cards are stolen: the lesson is to report their loss immediately.

Especially enjoyable during their stay in Paris was locating themselves in the Marais district because of its small scale and sense of containment, while still convenient to the usual sights. Joining the thousands who flock to Monet's Giverny was still worthwhile because of the pleasures of seeing everywhere the order, the balance of colour, and the precision of everything the great man owned and arranged. Highlights of England included painting during a stay in Constable country in Suffolk, not far from the River Stour, so well known from Flatford Mill and other rural scenes, and a trip to the peace of St Ives in Cornwall, and the enjoyment there of some Barbara Hepworth sculptures.

The audience responded warmly throughout to John Coley's characteristic exuberance and his

down-to-earth way of illustrating how for him, yes, there has been, and still is, life after directing the Gallery.

John Small

Peb Simmons Ria Bancroft – No Ordinary Woman

It was lucky that the Hurst Seager Room was carpeted for those having to resort to the floor for seating in the packed room. Otherwise you could have heard a pin drop, so moving was the insight Peb Simmons gave into the life of her mother. Ria Bancroft began life with a harsh and deprived childhood. As she later coped with her struggles and sorrows and the everyday fight for survival, she none the less lived her life to the full and was never deterred from her call to be a sculptor. Study in Italy determined her artistic heritage stylistically, but it is the spiritual quality and human element that really emanates from her works. She was always sympathetic to humanity and the church played a large part in her life and work.

The sensitively mounted exhibition of Ria Bancroft's sculpture in the Robert McDougall Art Gallery allowed this quality to shine through, showing the works of a truly inspirational sculptor, and certainly, no ordinary woman.

LocArt Visits

On **Tuesday 15 September** Peter Beaven, architect, will open his offices to 20 Friends. Please meet June Goldstein outside the Provincial Council Chambers, Durham Street at 3.45 pm.

On **Tuesday 13 October** Sue Spigel, quiltmaker, will show 15 Friends her studio. Please meet June Goldstein at the bottom of Allom Lane (steep) on Longhurst Terrace, Cashmere at 10.10 am.

On **Tuesday 10 November** Judy McIntosh Wilson, sculptor, will speak to 25 Friends in her studio at her farm-home. Please meet June Goldstein at No. 1400 on Main Highway just prior to Waikuku School and shops at 1.45pm. Car sharing suggested. Park in driveway.

To book, or cancel your place, please ring answerphone on 379 4055. Acceptance is automatic upon hearing your message unless you are otherwise contacted.

Recent LocArt Visits

March – Barry Cleavin

On 15 March, nine Friends ran through a welcome downpour to join Barry Cleavin for morning tea in his comfortable workshop – then to the real purpose of the visit.

Cleavin is a printmaker par excellence, a New Zealand 'living treasure' and part of the international art scene. He has two forthcoming solo exhibitions in Japan, one at the gallery Doral in Sapporo, another in the Museum of Art at Otaru, Dunedin's sister city. At the opening of the 'Asia Print Adventure Biennale 1998', held in Sapporo, he was the first New Zealand artist guest speaker.

Cleavin has abandoned his traditional system of making editions of thirty nearly identical prints. These days he prefers to work in serial form similar to some painters. Briefly this means that each print is a trial proof and, although related, no two are alike. Cleavin calls the system 'alert printmaking'. It is a 'variation on the theme of...' which may include another motif, another colour, another mood or another concept.

His 'making' days when ideas are transferred to the plate demand absolute concentration. Printing days are more relaxed and often shared listening to radio personality Kim Hill. He proved his point by making a superb print whilst explaining his method and answering questions.

Cleavin had Hiroshima in mind when planning works for Japan using an umbrella mushroom cloud shape together with his current favourite motif of the crow, which is a rather sinister symbol.

His inventive mind allied to his sensitive connoisseurship acquired over many years melds printing ink and repetitive crow images to suggest flapping wings and connotations of crows cawing as they move away into the distance. He delves into his

own repertoire of skeletal forms and pale watery moon, then mixes them with ukiyo-e type parallel lines. The cloud shape may be embossed without colour or it may become an umbrella with ribs.

Cleavin is also preparing for an exhibition in Dunedin with jeweller Peter McKay entitled 'Where The Crows Flew'. Other recent works included will depict tiny figures and pears. Well-known for images of social issues, he makes 'tongue-in-cheek' comments regarding our New Zealand education system whilst playing with the words 'pears', 'peers' and 'pairs'. In a further vein, printed roses appear painterly. One suspects that he is having fun.

We felt privileged to spend time with Barry Cleavin and to share his imagination presented with such consummate skill. The sun shone as we left.

June Goldstein

April – Tony Bridge

An appreciative, but disappointingly small number attended Tony Bridge's talk regarding his philosophy of teaching photography, which aims to bring together technique and artistic ideas.

Senior daytime students frequently aim to continue full-time photographic studies at the Polytechnic or the University School of Fine Arts. Five part-time teachers assist with specialist evening classes such as photo-journalism or black and white photography. Adults too may submit form 6 and 7 folders for assessment.

A well equipped studio with professional lighting and digital imaging equipment is available for use by fortunate students.



**Tony Bridge,
photographer-
teacher**

Recent **LocArt** Visits continued May –Valerie Heinz

Valerie Heinz squeezed extra visitors, one from Ashburton, into her small studio and, showing examples of her paintings, gave a lively talk of her training in the 1940s at Canterbury's original School of Art, under such artist-teachers as Richard Wallwork, Cecil Kelly, Archibald Nicoll and Colin Lovell-Smith.

During a **working/study** trip to London she furthered her interest in social realism but avoided abstract painting. The latter was also gaining popularity in New Zealand but on her return Heinz found a second theme in the New Zealand bush.

Many years as a dedicated school teacher restricted her painting to a few weeks each year. Her persistence in exhibiting is to be greatly admired. Retirement gave her the time she needed to make oil paintings of figures relating to forest landscapes.

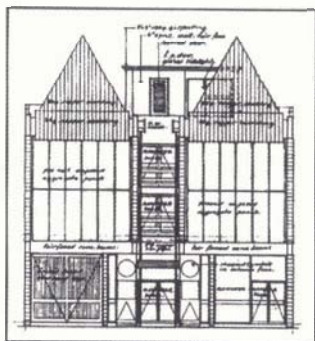
Valerie Heinz finished by telling of her meetings and friendship with Ria Bancroft, another dedicated artist.

June Goldstein

New members

Paul Archer
Mrs B A Bence
Margaret Cunningham
Victoria Edwards
Dawne Hilson
Mei Hurrell
Candida Keithly
Susie Kirk
Annette Marsh
Ken & Glenys McNee
Irene Orrom
Dr & Mrs M S Robertson
Amanda Ross
Gay Rutherford
Jenny Scanlon
Aldren & Peb Simmons
Prue Stevens
Mrs E Washer

John Atkinson
Elissa Brittenden
John Dobson-Smith
Jocelyn Gilchrist
Brenda Holmes
Margaret Jones
Ruth Kendall
Ray Lamberton
Sally McIntyre
Jane Ogilvie
K & V Radford
Penny Robertson
Alison Roydhouse
Lorna Satchell
Caroline Sharp
Fran Sinclair
Judith Sutherland
Lisa Langer (Life)



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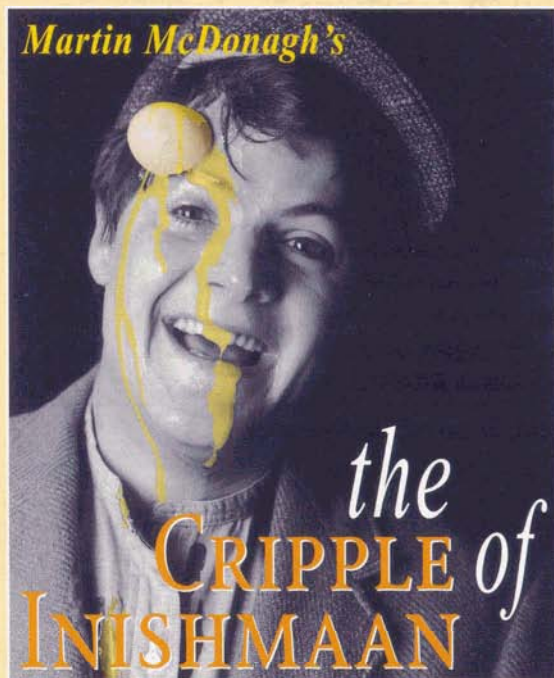


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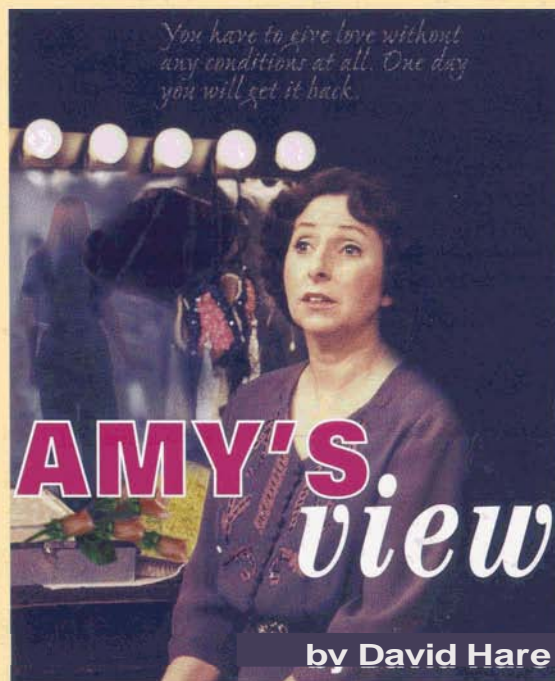
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